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The Divine between Spirituality and Movement: An African Centered Analysis

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**The Divine between Spirituality and Movement: An
African Centered Analysis**

By Chadric Johnson

Mentor

Professor Teresa Highland, Ph.D.



**In partial fulfillment of
The Bachelor of Arts Degree in Dance
Loyola Marymount University
May 2nd 2011**

Contents

- I. Resume:
 - A. Curriculum Vitae pg.3- 5
 - B. Commercial Resume pg.6and 7
- II. Senior Thesis Project: *The Divine between Spirituality and Movement: An African Centered Analysis* pg.8
 - A. Abstract pg. 9-11
 - B. Narration pg. 12-31
 - a. Finding myself
 - b. growth of boy to man
 - c. understanding Ashante tradition
 - d. embracing and gathering information of Ashante religion
 - e. becoming fully invested in that culture during my stay
 - f. gathering history of my ancestors that I never knew
 - g. understanding why I dance the way I dance
 - h. understanding my purpose in life
 - i. understanding how everything I do connects
 - C. Bibliography pg.32-34
 - D. Appendices
- III. Dance Perspectives Essay and Course Reflections
 - A. Dance Perspectives Essay: *God's Notion and the Divine Temple* pg.42-48
 - B. Course Reflections pg.49-53
- IV. Aesthetic Statement pg 54-56
- V. Moving to a City pg. 57-70
- VI. Works cited pg 71

Appendices...

The Divine between Spirituality and Movement: An African Centered Analysis

By Chadric Johnson



Abstract

In studying spirituality and movements, it has been an incredible journey of my educational experience. Being that I am majoring in both dance and theology, during my junior year I took a theology course called, *Meeting Christian Faith and Art*. I believed this course would connect the two things that I loved most in life, art and religion. From the beginning of the semester to the end, I discovered how important art and spirituality is to the world.

Art is known to process a product of deliberately arranging elements in a way that appeals to the senses or emotions. It provides a feeling that we can encounter with the art and even the artist. This gives a message within itself as to what the art is sending as well as the reason behind the form of art. Religion is known as a system of human thought which usually includes a set of narratives, symbols, beliefs, and practices that give meaning to the practitioner's experiences of life through reference to a higher power, deity or deities, or ultimate truth. Religion is commonly identified by the practitioner's prayer, ritual, meditation, dance, music, and art among other things, which is often interwoven with society and politics. It is not just the way you fully engage the meaning of art but it is how you can fully be connected to the art through spirituality between the art and one's self.

In Blueprint for a Spirituality of Experience by Rev. John McMurray, he states "Spirituality of today must appreciate and value the world in order to be true to the tradition of development in Western spirituality. The spirituality that characterizes the present era will include consciousness of the world at large and concerns of global dimensions. In that spirituality religious stories and symbols will not inhabit a world of their own but will refer to life as we know it and will bring out to us the meaning of our life here and now. Spirituality for us today must be not only a secular spirituality, but also a spirituality of experience whereby we

engage in dialogue with the contents of our outer life/experience and in the process discern the real presence of Christ within life" (McMurray, 1998). He mentions spirituality in today's society should be a spiritual experience. Our life and the experiences we engage in are important in determining God's place in our everyday walk. In the case of spirituality and art, my experiences have proven this to be true. My love for art and religion has brought me closer to my inner desire for developing my spirituality and faith in my higher power, which is God. It is mandatory that we support our ability to seriously ponder our thoughts and feelings because this allows accessibility to our spirituality and faith. Through this we allow ourselves to receive what we are engaged in and balance that with our relationship with our higher power. In Spiritual Renewal of the American Priesthood, it says that contemplation and action are the inner and outer aspects of life, both serving as circular poles encompassing Christ that leads to God. Our total experience is what spirituality is made of (Larkin et al, 1973). McMurray indicates that the experience of Christ is at the center of his life. These experiences are the manifestations and expressions that occur in the successive circles of existence. His thoughts of a spirituality of experience is entering into a dialogue relationship with life, a relationship of give-and-take where he listens to what Christ tells him from within his life and then he responds to it (McMurray, 1998).

Once I was able to truly listen to my higher power and understand the power between art and spirituality, I began to respond by delving deeper into the foundation of art and spirituality as it relates to my ancestral ties to Africa. As an African- American who has embraced his artistry, I was taught by my family that musical experience is by and large emotionally one sound, however beautiful. This existence is meaningless if we do not offer this experience or contribute to the expressive quality of performance. I have come to the realization that dance movement

comprises miming, procession, and the actual choreography. From engaging in praise dancing as a form of worship, I have found that the African-American church attaches great importance to music, dance, and movement, just as it has been expressed for centuries in my native African culture. As many of us know, music is considered a serious art form and can be used as a social and artistic medium of expression. In addition, it can convey thoughts or matter of personal or social importance through the choice of movement, postures, and facial expression. It is through the dance that individuals and social groups can show their reaction to attitudes of hostility or cooperation and friendship held by others to them. Through the choice of the appropriate dance, vocabulary, and symbolic gestures, one can also express one's belief.

I wanted to take this information of knowledge and experience it from the center of the African analysis. From my spiritual background along with my major in dance and theology, I could visualize and understand the meaning of art and its purpose. I believe that art is a form of expression that embodies the body, mind, and spirit. The body creating movement is a form of storytelling, connecting the meaning of the message. The connection of the mind from the dancer and singer both are on one accord to deliver the message from the spirit and soul to society. I can see how powerful and important art is in relationship to spirituality. This explains my reason for submerging myself into personal research throughout my journey to the continent of Africa.

The African Dream of a New Beginning

Throughout my life, I always knew that I wanted to visit the continent of Africa. I really didn't have a particular place in mind other than the country of Chad. That was simply because of the serendipitous similarity between my name and the country itself. I believed I would one day experience Africa, but I expected it to happen when I was older and well established in my career. Who would have thought that I would be given the opportunity to be able to engage in a culture that had been stolen from African American people hundreds of years before, and experience the homeland where my ancestors embraced the foundation physically, mentally, emotionally, and spiritually in Accra, Ghana. Once I knew that I was going to Accra, Ghana, I decided to learn about the history of the homeland, spiritual practices and whether there were some similarities within my practice. I also wanted to learn how their art form of dance connects to the mind, body and soul, but most of all I wanted to find clarity with myself as an African American man who is not from Africa.

Although I knew I had a plan/mission as to what I wanted to do, I was excited to go but nervous at the same time. You see, I did not understand what I was getting myself into or what to expect upon any level. Over the years, as long as I could remember, I asked myself the following questions: "Who am I," "Where am I going," and "What's the true story of my history?" Battling these questions, I just knew that I would find some kind of connection with Africa. Even as a dancer I questioned the nature of natural rhythm that is somehow instilled within me and as to how I invest my spirituality into my performances. I wanted to know if this connection was just a tradition that would just do because of my upbringing in the church or was it part of my lifestyle and relationship with my higher being. I simply wanted to know how to connect to my

heritage. When I found out that there was a study abroad trip going to Africa over the summer, I knew that this was my chance to become more personally invested within my heritage.

Before I went to Ghana, Africa, I had never heard anything about Ghana in my life. My educational experiences from grade school through college life fed me nothing but Western history. This history is needed but at the same time this history did not identify with my history as much as African history. Before the experiences of the trip, I began to educate myself on information about Ghana to develop a better understanding of this country. After grasping a small understanding, I felt distance from the history of my African roots. Due to the fact that I was not aware of African lifestyle, as an African American, as well as my own identity, after having gathered that information, I realized that so many African Americans would never know the true story of their own history but would be superior to a history that does not set a firm foundation of their life journey. I had a mission to gather all of the information that I could in order to give, to my people, an understanding of what they have been ignorant of and not exposed to about African Ghanaian history and culture.

Living the African Dream

On the first day of our arrival to Ghana, Accra, the Ghanaians were happy to see us at the time. The Ghanaians were people from Accra in West Africa. I felt a warm welcome from the Ghanaians and a feeling of overwhelming excitement that was sustained throughout the entire trip. I felt as if a stolen child had come back home and I was lead to believe that child was me. I looked around and saw such gifts from God. These people looked more like me than the people I grew up with, just the way that their faces were so defined like mine. I felt as if I was looking in a mirror when looking at some of these beautiful people. I felt a connection right from the start, as if I were a Ghanaians. The only thing that felt different was that we were from America and I did not speak Twi, which is the language that they speak in the southern part of Ghana. At that time I knew that I had made the best decision to come to Africa. I knew I was gaining the opportunity to experience Ghanaians ways of living by studying their culture along with all the things Ghana had to offer. For a moment I had to really think about the entire mission that I said I wanted to press toward and accomplish. It dawned on me that I am the only person in my entire family to come back to the homeland. This is when I knew this trip was not just for me but for my family and friends as well. I knew I must become a culture sponge to take as much of this world home with me as possible so that my family and friends could experience it.

During the three weeks of this trip, I had many cultural experiences, but dealing with the language, home stay, spiritually, dancing, and the slave dungeons along with the cultural different/similarities were the most profound experiences for me. I have trouble trying to speak Spanish here in the United States, but learning Twi was another story. The Twi language is

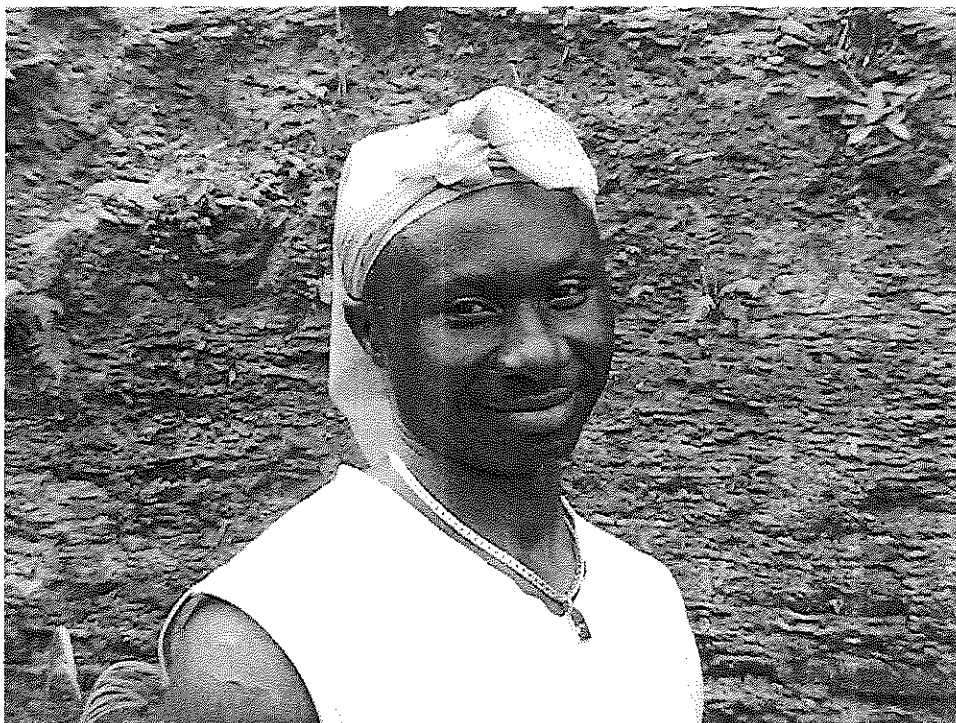
spoken in Ghana; around 6 million people use it. Twi is a dialect of the Akan language comprising mainly Asante Twi, Akuapim Twi, and Fante. It is known that Twi is spoken in the Ashanti Region, parts of the Eastern, Western, Central, Volta, and Brong Ahafo Region of Ghana (Twi lesson outline). In our lessons at the hotel we were living at we learned the basic language, which includes standard greetings, pronunciation, and forms of addressing people, along with mannerisms as one would need anywhere you go. Within the lesson, our goal was to be able to express what our names were in Africa and learn the basic vocabulary, so that it would help us get around.

We discovered that we had African names. This really made each of us visitors feel a part of the culture. Our African names were derived from the day in which we were born on and from our gender. For example, because I am male and was born on Tuesday, my African name is Kwabena. The feminine name of being born on Tuesday is Abena. In some cases this by knowing your African name was a great way to start a conversation with others. Learning the language of Twi came in handy when living at our home stay for two days. Tapping into this culture was a personal experience for each of us. My home stay made my roommate and me feel welcome throughout our stay. My home Mother was a dancer and we discussed how dancing is a form of expression that allows expression through movements rather than words. She explained that her dancing has kept her health in tack. Our mother also gave examples as to when and where dancing can be shown such as weddings, church, funerals, naming ceremonies, and in many other instances.

Later on in our conversation with my home Mother, I could not help but to ask her why Naana, who was the youngest girl in the house, had the most responsibility. Naana would cook, clean, and do hair, along with what my roommate needed, and what everyone in the house told

her to do. I didn't quite understand the reason why the oldest wasn't doing most of the work. Mother told me that in Africa culture, the youngest was given the most responsibility because this is the way for Naana to grow up as a woman with knowledge and power. There were times when my roommate and I would offer to help, but offering assistance was thought of as disrespectful. Naana helped us one morning before school, which made her late. She received punishment at school for cutting class. This made me feel sad, upset, and angry at the same time. My heart went out to her and I told her that school was more important than helping us. She just laughed at me and said that she looked at this as a break. The only thing I could do was smile at her. I thought back to when I was eleven years old and how I was blessed to not have such major responsibilities as my African sister Naana did. In our culture usually the oldest have the most responsibility in the house rather than the youngest.

I had an opportunity to engage in a spiritual setting in Africa, which I really enjoyed the time that I had with the Ghanaians. For a week we all went to the Black and White Shrine a place where people could grow spiritually together as a family. It was there where we met Nana Abass.



Nana Abass, was a strong leader of the Shrine who greeted the group with respect and welcomed us into his home. As a spiritual leader Nana Abass is faced daily with many tasks.

Nana Abass shared with us the gift that he has been blessed with. He told us a story about how he was called into his purpose and how his mother was warned before his birth about the spiritual leadership her new son would possess. In listening to Nana Abass' story I could not help but see a comparison with the biblical story regarding Mary's being foretold of the birth of Jesus. Nana Abass' mother receiving future knowledge about her son being chosen is similar to Mary's knowledge about the gift of Jesus to the world and what a great thing her son would do.

While telling the story, Nana Abass spoke about spirits that transcended from heaven into him and how when the spirits are in him, he is not himself but he is the spirit that has chosen to take control over his body, mind, and soul. Nana Abass mentioned that some of these changes from spirit to spirit can be risky with life or death consequences. He never knows what may happen in the time that he is in the spirit. I began to think about the times when I have been in the spirit and have not been able to control or be aware of some of my actions. Oftentimes I may

not even remember what took place in the process, but with that said, I have never been in a risky position while in the spirit. Nana Abass explained that with the practice that he believes in, there are many spirits that symbolize different things in life such as the spirits of lust, hate, love, and so on. Once these different spirits come upon him, they take control of him.

Later on in the week Nana Abass had an evening ceremony where everyone at the shrine attended. There was music, singing, and dancing throughout the ceremony. My group was the special guests of the evening. During this ceremony everything that Nana Abass was talking about dealing with the spirits became realized. In the beginning, many people in my group had a hard time trying to understand everything that Nana Abass was saying but when the ceremony took place, people started to understand more. In the ceremony, spirits would just come out one after another. Nana Abass would change costumes for most of the spirits, he would have paint and white powder over him to express and show the different spirits. Each of the spirits had their own purpose. Some spirits were different gender as well. They also had different attire for every spirit. When Nana was in the spirit he would go the drums and dance, calling the spirits to come down. Some spirits would come and some would not come. It just depended on the spirit and the setting.

The spirits that was in Nana would parade around the people and dance; the spirits would also come and ask you to dance with them. When asked to dance with the spirits, it meant that you had an opportunity to free yourself from everything in life and give you a chance to start over. When I was told to come up and dance, I felt the spirit. Till this day I cannot tell you from start to finish what I did. I just felt as if I was at war and I had won the victory. That's the only thing that I know. Some people did not go up to free themselves; they said that they were scared to interact in a setting such as this. Later at the end of the ceremony Nana Abass opened the floor

to my group and me for questions. Once we saw what happened in the ceremony, we were able to paint a clear picture as to what we had been learning all this time. We wanted to know how Nana Abass felt while he was in the spirit. Nana Abass said," that he never knows where he is, he just feel as if he is in a dark room whenever he is in the spirit. This experience is something that cannot be fully explained verbally, this is an experience that you have to see in order to believe.

The next day Nana Abass gave connotations to those who wanted it. A connotation is when Nana Abas prays to God to find answers to questions about your life which you may have. Sometimes people don't even have to ask a question, messages will just be revealed to you through the spiritual speaker, in this case that was Nana Abass. I was really happy that I did it. I wasn't so sure at first about the whole thing, but once I took my chance and went for it my heart was pleased with myself.

I realized I have a lot of clarity in my life now and I am able to understand and deal with a lot of thing within my life now that I have been given guidance by Nana Abass, Dr. Grill, and everyone I became in contact with in Ghana. It became clear to me that I should provide a spiritual experience for my campus and community. For my project that I had to do in Ghana for my study abroad assignment the expressed what we learned, I used the ceremony to make and identify with the relationship between dances and spiritually; they both are forms communication based on ideas and emotion. With both there is a big connection with the mind, body, and soul. One of the points cannot function strongly without the help of the other two. It's a protocol that takes place. The mind is the mental connection that starts everything to function then the body is the psychical connection that expresses through movement the feelings that the mind has started, and with that it easy for the soul to consume the spiritual connection begun by the first two

stages. The spiritual is what makes the connection personal.

The outline of the PowerPoint I used for the Project will be displayed

For example, if Nana Abass had not been deeply rooted with these three points dealing with the mind, body and soul, he would have a hard time sending the message that has been sent from above to the people. His powers would not be as strong due to the fact that his connection does not have a strong foundation. It just amaze me how something as dance has such a powerful meaning and how universal it is. This is why I believe that dance and spirituality has such a deep connection.

Here are some links that you can view about Nana Abass Spiritual dance:

- www.youtube.com/watch?v=8xyoJcR21-8
- www.nanaabassspiritworld.com/
- picasaweb.google.com/matthew.r.sebastian/NanaAbass

I had a chance to go to the dungeons in Cape Coast where I was able to personally reflect. My thoughts during this personal time were how blessed I was to have my ancestors stand in the gap for me and many others. I felt a sense of development and growth. My 21st birthday was the following day after viewing the dungeons. I believe that this was a moment of my crossing over into adulthood. I looked at this transformation as a new chapter in my life. Once I stepped into the dungeons, I could feel my family presences in the castle. The only thing that I could do was express my sorrow, but I could hear a soft voice saying to not be sorry and that their love lives within me. I knew then that I had come home and made peace with my family spirits were there all of those years. I am grateful that during my life transition of becoming an adult I was able to grasp the missing love and peace of my ancestral heritage and place it into my heart.

During our trip we were asked to interview three Ghanaians based on the relevance of

Sankofa, the lives of young Ghanaians in the fast moving world of globalization and modernity and the relevance of Akan concepts live within young people today. These two key points posed several questions that would best define the understanding these topics. I targeted individuals in their twenties to see if they were all obtaining the same knowledge. In the process of selecting the right individuals who were best to interview, it was challenging and apparently clear that either they knew it or they didn't. There were people really trying to think back to the time that they were taught most of this information in their youth. Before some of them would try to answer these questions I noticed that some of them would focus on the questions posed so intently, as if their life depended on it. I asked one of the young men why he was thinking so hard about the questions and he told me that he doesn't want to cheat me out of my learning experience. Once I heard that I really did not know what to say. The only thing that I could say was thank you.

The three interviews were about thirty minutes to an hour. For the first part of the interviews, I asked my interviewees what were some of the abakwasem or testsenserm and mypanyinsem that had been to them and if so, how the sayings did or did not influence them and their behavior along with their development in general. It was good seeing that each of them had a different story to tell. One of the stories that were told by a twenty-one year old male was based on not staying up late at night after it was past his bedtime and not cutting his nails too late. He stated that in result of this, he was told that dwarfs would come in the middle of the night and takes him away and his loved ones would never see them again.

He said that as a child these stories would make him obey the rules. He did state that he would always want to see if all of these things were true if he really did it. He confessed and said that he tested what he was told by some of these stories. He tested staying up late for two nights

in a row to see if the dwarfs would come and get him and but the result yielded that they never came. Now at the age of 21, he does not believe in most of the stories that were told to him, but he still respects the traditional setting of the stories and the message. He said it gave him something to look forward to as a child.

I posed these questions to another young man, who was twenty-four years old, and he said that the saying "No man is an island" and various stories has helped in many of his everyday relationships. The saying has taught him not to look down on any one, no matter who or what they are. He stated that he is respectful of everyone. I interviewed a twenty-eight year old woman who told me a story about how there are community villages that have a day that no one can go on the farm or to the river because it is a special day for God to do his work in the river and across the land. She was told not to be in the way of God's work. Often times she said that she wanted to see for herself but she did not want to disobey her elders or God so she never went during this time.

While conducting these interviews, I was able to relate to many of these stories and sayings by thinking back to what I was told by my parents and elders as a child. It was nice to see that some of the same stories and sayings that I was told were being told half way across the world. I believe that the connection between these African stories and my growing up in the south are a direct result from the transportation of Africans to America hundreds of years ago. The cultural morals and values of these stories and verbal saying are still being passed down generationally in African society as well as African American society.

The second part of the interview was more on a spiritual level of belief. In the interview I discussed two questions that stood out to me the most. The first question was what they know about sunsum. They all believed that the sunsum exist. They say that everyone has a sunsum

because it is a spirit. They believe that without the sunsum your body will not function. They also believe that when someone dies the spirit does not leave right away in between the death and burial. The second question was about the nkrabea and the understanding of it. They all stated that the nkrabea is your destiny; they all understand that they have a destiny but the twenty-one year old stated that he did not know what his destiny was so he just puts it in God's hand to deal with. The other two stated that they knew their destiny and their purpose in life. They felt that everyone should strive to reach their destiny before they try to do other things in their lives. I truly agree that everyone has a purpose in life and that should be a person's main objective before anything else in life.

Spirituality in African Literature

After the interviews were conducted, I read the novel *The Healers* by Aiy Kwei Armah.

In *The Healers*, the setting is during the late 19th century, where the British take over the kingdom of Ashanti, which is known as Ghana. The focal point of this novel is based on the character Densu. Densu is twenty years old and well known for his fine talents and strengths that were shown throughout his area. It noted that Densu was on the verge of becoming a full-fledged member of his society. Densu is faced with many decisions throughout his life that people around him want him to answer quickly but Densu is torn on many levels.

One of the main reasons he is torn is due to his uncertainty about what it is he wants to do with his life and the journey that is before him. Densu enters a local contest that is set up in the form of the Olympiads in his native Esuano. Densu is a mark; he is one of the best if not the best to participate in the local contest. Densu is a contender for the overall title. As I stated earlier, he is strong, but he is also a willful competitor. He is not a big fan of wrestling, he refuses to do so. Being that he is a contender for the title in Esuano he doesn't want to fight. Densu had plenty competition, but his main competition was from Appia. Appia had another way of thinking rather than the way Densu did. Appia was the heir to the local throne. He had no mercy, Appia wanted the title so he claimed it.

It had been lead to believe that the reason why Densu and Appia were more pitted against each other was far more than just the significant of the contest: the local power broker. This was part of the line up for Densu and Appia for the next king. In the story a man by the name of Ababio had already decided on whom he wanted to be king and that was Densu, but Densu declines constantly after the made offer. The reason Ababio does not want Appia to become king or take over is because Appia has been turned away from the white people by his

mother. Ababio believes that Appia and his mother are influenced by the healers. Later Appia is brutally murdered and Densu is set up as if did it.

Ababio knows how everything is going, he says,

[If we do not help the whites, we shall be left by the roadside. And if we are such fools as to stand against the whites, they will grind us till we become less than impotent, less than grains of bad snuff tossing in a storm. That is the choice before every one of us. I myself, I have already chosen. And those who think like me have chosen. We shall be on the side of the whites. That is where the power lies. We have chosen power because we find impotence disgusting. What I am doing now is inviting you to be on the same side] (Armah, 40).

At the same time Densu sympathies also lie with healers. The healers are just morticians who want unity for the black people.

The novel went on to deal with Damfo who was the healer that Appia's mother would go to. With him going there he learned many things about himself and other people. It's also helped Densu with the situation that he was in being on trial. Densu later gets pulled into the white – native conflicts. He has healing duties going beyond the mere healing of the body and soul of individuals. Damfo tells Densu to try his best though the overwhelming power of the intruders. He expresses that the victory in the end will come forth. During this hard time there was war and many other distractions that blocked the people to see the truth in life. It is good to know at what happens in the dark never stays in the dark.

Through all of the things that happened within the story, as I described, victory would come forth. On the day of the trial, the voice of Appia's mother tells the true story as to who killed her and who sent the killer. She stated that Buntui was the killer and Ababio sent him. Densu was free to go and the other two were thrown to Cape Coast. Even though he wasn't the

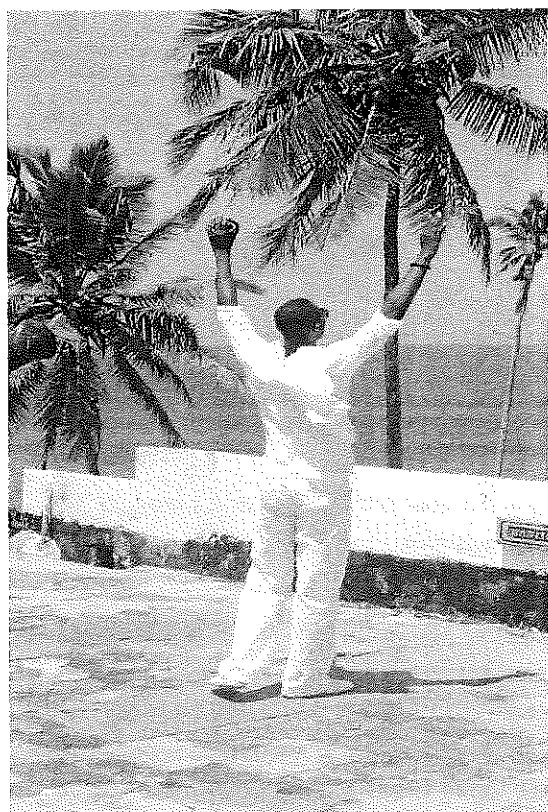
killer and did not do any harm, he did not realize where his help was coming from. But the end, victory prevailed for him. Throughout his trip it can be shown that we all need to be on one accord with the idea of being united as the healer would want us to be. This is the driving force and must be implemented. We are not just individuals, and as a united force, the truth will come forth and justice will prevail.

Reflecting on my trip to Africa

The trip to Africa taught me so much within a short period of time. Growing up as a child, I always knew that something was missing from me but I could not explain what it was. I would always feel that a part of me was lost. It would frighten me that I may never find out what it was. Once I made the decision to come to Africa, I made it my goal to find what I was searching for. I did not know what I knew it would be like in Africa or where I would find what I was looking for. Being that I was going to be turning twenty-one in Africa, I knew that coming into my full manhood would help me better understand and gain some direction in my life.

When I arrived in Africa, my heart went out to the Africans. This was not because I felt sorry for them but because I was the first person in my family to experience this. My family did everything they could to help me make the journey so that I would be able to come back and spread the good news. My heart was also warm due to the fact that for some strange reason I felt the same feeling as if I were coming home to my family in South Carolina. Once in Africa I felt the presence of my ancestors. I felt that I had come home. Traveling and touring Africa really opened my eyes to a lot of different things in the world and within me. With the experience I have had, it has been brought to my attention what I was missing in my life.

The missing piece was having opportunity to travel to Africa and experience my true history. Now I am found and it time for me to share the good news. I would like to thank God, my family and friends who made this opportunity happen for me. I would also like to thank Dr. Grill for sharing this gift of knowledge and helping me along the way of finding myself as I walk into my adulthood. You have blessed me in so many ways and I will be forever grateful for you. Thank you again for My History. MEDAASE!!!!



Thank you ... I'm free!!!

Here are some of the interviews results from the Ghanaians:

Interview Demographic information

Age- 21

Gender- M

Ethnic Group - Akwapin

Education level -College

Current live in - East Coutourents

Length interview - 35min

The relevance of Sankofa to the lives of young Ghanaians in the fast moving world of globalization and modernity

1. What are some of the abakwaserm or tsetsenem (ancient saying) and mpanyinsem (saying of elders) that you have been told? **Stories about not staying up all night and not cutting you nails too late, otherwise dwarves would come and carry me away from my family.**
2. How have these influenced you or your behavior d/development in general? **As a kid I believed it, now I don't, but it did help me to obey my parents. The only thing that I can say that influenced me was not using my left hand, respecting my elders.**

The relevance of the Akan concepts of the person on the lives of today's young people.

1. What do you know about sunsum? **The spirits of ancestors, mean to me my ancestors are always with me.**
2. What can you tell me about okra? **I don't think too much about my soul**
3. What is nkrabea and how do you come to understand your own nkrabea ? **It means destiny. I don't think about my destiny as much. I just leave it up to God.**
4. What does it mean that the nananom nsamanfo live on after physical death and how do it influence your life (if at all)? **I never really understood this coming up, being that I and now in the world alone, my feelings are forever changing.**
5. What do you know about Notro? Who are your family's egyaboson and what do you do to recognize their taboos, needs, and influences? **I don't know, I don't have family egyaboson. I have a Christian background.**

Second interview:

2 in 1 (brother and sister)

Interview Demographic information

Age (B) 24, (S) 28

Gender M, F

Ethnic Group. Ghanaians

Education level- College

Current live in - Accra

Length interview- hour

The relevance of Sankofa to the lives of young Ghanaians in the fast moving world of globalization and modernity

- 1 What are some of the abakwaserm or tsetsenem (ancient saying) and mpanyinsem (saying of elders) that you have been told?

B. No man is an island.

S. There are community villages that have a day that cannot go in the farm or a river because it is a special day for God to do his work in the river and across the land. She was told not to be in the way of God's work.

- 2 How have these influenced you or your behavior d/development in general?

B. The saying and stories has helped in many everyday relationship with people around him and as for this saying, he stated that he doesn't look down on people no matter what or how they are. The thing that he says that he always does is show respect to everyone.

S. Often times she said that she wanted to see for herself but she also didn't want to disobey her elders or God and the same time so she never went.

The relevance of the Akan concepts of the person on the lives of today's young people.

- 1 What do you know about sunsum? **Both say that it's a spirit**
- 2 What can you tell me about okra? **both said, When we die our souls stays for 40 days on earth and leaves after 40 days**
- 3 What is nkrabea and how do you come to understand your own nkrabea? **Destiny, the both said that they know their destiny, and they believe that everyone has one, whether it's good or bad.**
- 4 What does it mean that the nananom nsamanfo live on after physical death and how do it influence your life (if at all)? **Both said that their soul's remains and that they appear**

sometimes in dreams to warn or confront people. They can come in your prayers as well. They also said that now they believe in higher spirits, but coming up it was hard for them to do so.

- 5 What do you know about Notro? Who are your family's egyaboson and what do you do to recognize their taboos, needs, and influences? Due to some reason that they wish not to speak upon, they do know this information. They both said that they have been asked several time in their life but they have yet to know.

Bibliography

My name is Chadric Rashun Johnson. I was born and raised in Winnsboro, South Carolina. I am the oldest of four wonderful children. I also have great loving parents. They instill strong family values in me and always tell me that I could be anything that I want to be in life. As a child, I discovered that I could sing, dance and act. I knew that I had to share these talents with the world as a form of ministry. Growing up in a Baptist church, I started out singing and leading the church choir. After that, I played the drums at church. Soon after, I started a praise dance team at my church to show the spiritual language that captivated the divine between spirituality and movement. Being active in school plays, talents shows, and singing groups helped me to grow and desire more as an artist. By doing that I was honored with a scholarship in my name that is giving every year to two students at my old high school. As a student at Loyola Marymount University, I chose to become a dance major for my field of study. I knew that dance was a major part of my identity as a person and as an artist. I really took to a chance with dance as my field of studies being that; I had no training as a dancer when I first arrived at LMU. I knew nothing at all, I just knew that dance was one of my callings and I had to take this journey in my life as an artist.

In the beginning of my training as a dance major, I had lost all that I was taught as a child and that was, "That I can do all things through Christ." I found myself not believing within myself as man of faith. From the jumps, to the turns, and to the leaps, I would judge myself as dancer who had no technical training. It wasn't until later in my training that I finally learned to accept the fact that I had okay with where I was at in my craft of technical dance. Once I was able to understand that I then started to know the reason why dance was my purpose along with the true value of dance. I believed that it wasn't wrong at the fact that I started dance late, I just believed that this point in my life was a part of my journey and with that, I would learn to

appreciate the artistry was a dancer as well a better person in life. The growth of my dance increased my faith as a man of God. I define myself as a doer of God's word. I now am a strong believer of the relationship that the divine of art and spirituality shares in the color and purpose of the art form. As I have gain divine purpose as an artist, it was through this progression that these talents have placed me where I am now.

I have grown emotionally, mentally and physically in my life journey. I am governed by the will of the lord through expression of emotional feelings, and this has helped my mental growth. Physically every fiber of my being has gain strength as a dancer. I am able to bring life to movements by connecting the mind, body, and soul. I also understand that when dancing or in life, I must start out with a goal or a storyline fully be invested in to my craft of art as well as my lifestyle.

Today I pat myself on the back because of my developmental growth in my dance training and my capability to push myself to higher hikes. The greatest miracle of being a man is when you can become whole by the new birth of life. With dance I can really see these craft come to life with all of the hard work that was invested in it but, it is not done as an artist or should I say a true artist your craft is never done there is always room to improve and that is what I will do until I take my last breath, due to the fact that this form of artistry is my ministry and purpose in life. As I close one chapter in my life and open another, I reflect back as a dancer when I first came to LMU only having limited amount of dance experience. As time grew I grew as a person and developed skills and acquired the artistic technique to become a great dancer/ performer. It has been challenging and experience.

Dancing has strengthened my faith with God. It has taken me to a whole new level. There are things I can't explain each time I perform I am telling a story of someone's life and or my own story. I thank God for all of my Faulty and Staff who believed in me as well. I also look back on the fact that within my last year I was given opportunity to share my craft of dance in the Faulty concert where I was also discovered and signed by the Dance Agency DDO.

I was also given the chance of my lifetime to take my personal experience from studying in Accra, Ghana and birthing a dance that I created with my own style of dance and having it to be performed in the Student Concert. After I graduate I would like to many things in life, but this are just done of the thing that I would like to express, I would like to perform on Broadway,

create my own style of dancing and start a company. I will also be singing, dancing, acting, modeling, and become an entertainment lawyer as well as a motivator speaker to encourage other like myself because I am living my dream and everyone else should be able to do the same as well.

Remember: "Failure and defeat is not in my future" Bible

Gospel Bash

On February 21, 2011, I presented part one of my senior thesis in Sacred Heart Chapel on the Loyola Marymount University campus. The title of my thesis was, "Gospel Bash." The purpose of this thesis was to express and show the relationship between art and spirituality. I wanted to express that there is not just one way to worship God or whoever your higher being maybe. Being that I am an artist who was raised in the African American Christian Church, I have been able to experience many different ways to symbolize through spiritual worship. I brought my vision to several people to invite them to be a part of this event. I knew that I had to get in contact with the right people to have this not just be an event on campus, but more to be like a movement on campus. I wanted the campus to experience a spiritual connection with Worshiping and Praising God

In process, I first started with speaking with Judy, my department chair of the dance program, as well as speaking with Dr. Gail Buck who is in charge of black student services, Enn Boles, who is president over the black student union, I then spoke with the Gospel Choir Director, Mrs. Diane White. Once I shared the goal with them, they all were eager to support me and be a part of the Gospel Bash. This preparation started in the summer of 2010. Once school started, I gathered talents that I thought would well execute the message that I wanted the campus to encounter.

Being that I am very involved on campus and in my church here in LA, I was able to get all of the help I needed. For the Gospel Bash I knew that I wanted a variety of talents, so after my praying and weaving things out I didn't need, I called and rounded up my cast. Some were from LMU and others were friends and family of the West Angeles Church of God and Christ,

which is the church I attend. I was advertising from the first week of November up until the day of the show, naming some of the Guest performers.

The show order was as followed:

Gospel Bash

Welcome by: Chadric Johnson

Prayer by: Chadric Johnson

***Praise and Worship by: (West Angeles Praise Team)** – The Praise Team consisted of two members from my church, Corey Collins and Menasha Till. I also sung with them as well. The purpose of the Praise Team was to usher the presence of God into the chapel. The songs that we chose to sing were: **“Lord You Are Good”, by Israel Houghton and “I Love You (Lord Today)”, by Brooklyn Tabernacle Choir.**

***“Crazy Praise” (West Angeles Ministry) Dance Choreographers Cyd Hill and Chadric Johnson** – The song Crazy Praise was written by **Karen Williams**. The purpose of this dance was to bring a jazzy feeling of Worship. I wanted people to understand that a jazzy theatrical dance and song could also be expressed as a form of worship.

***Voices of Joy (LMU Choir) 1 selection-** The song that they first song was called,” **Welcome.”** The reason the choir song that song was because, I wanted to express exactly what the title meant. I wanted to welcome God, the people, and the spirit of LMU into the Gospel Bash. The song was written by **Diane White** who is also the choir director over Voices of Joy.

***Gospel Rapper (Sends Musiq, West Angeles Ministry)** – The purpose of having a Gospel rapper was to bring a positive attitude to the art of rap. Many people feel as if rap is negative, but not all rap songs have a negative message. There are some rap songs that are a form of ministry that praise God and are up lifting to others. The titles of his raps were “Oh God”, “Hear My Prayer”, and “Kicking it with Jesus.”

***Steppers (West Angeles Praise Ministry) by: Danna Cumming-** The purpose of have stepping was to bring a different way of praising God. With stepping I wanted the people to see that things that you often find on the street yard in the community can also be a way of ministry. The steppers were kid from West Angeles Church of God and Christ. The kids aged from 8 to 19.

***“Precious Lord” Song/ Dance (Dance and Choreographed by: Chadric Johnson, Song by: Dr. Diane White)** – The purpose of this collaboration of song and dance was to show how the spiritual connection is rooted between two different forms of art. The song was written by **Thomas A. Dorsey.**

* **"Broken But I'm Healed" Dance (Choreographed by: Dai Janai Lopez and Felicia Kelly) -** The purpose of this dance was to express the love and joy for the sacrifice that God has blessed us with. The message in this song was to let the people know how grateful we are to be alive. This dance was performed by the dance ministry of Great life Baptist Church. The song was written by **Byron Cage**.

***Still I Rise Song/Dance (Song by: Jelisa Hemphill, Choreographed by: Chadric Johnson and Danced by Robbie Anderson) –** The purpose of this dance fall up under the same lines as "Precious Lord" performance. The lyrics to this song is a pray to God. It was written by **Yolanda Adams**

***Voices of Joy (LMU Choir) 2seletions-** The title of these songs that the choirs sung were called **"Fix Me Jesus" and "Real"** by **Diane White**. These songs expressed the love and joy people have for God.

***Spoken Word / dance (written by: Angelica Awoundio, Choreographed by: Chadric Johnson and Danced by Jhia Jackson) –** The reason why I chose to have a spoken word and dance performance in the show was to express and engage the divine connection between movement and text. The title of the poem is called **"Dear God."** This poem expresses the humanity role that everyone faces with in life. Things that we like about God and things that we question. It also gives people to engage their personal feeling into the message of the poem.

***Voices of Joy /dancers (Choreographed by: Chadric Johnson and Directed by: Diane White) –** the purpose of this performance was to engage the spiritual connection with God and to share the love God have blessed us with. Having 6 different people singing while 6 different people were dancing also embodied the songs in movement to fully express the message of the song. The tilted of the song was called, **" Great is Your Mercy"** and it was written by **Donnie McClurkin**

Remarks by: Chadric Johnson

The official outline:

Gospel Bash

Welcome

Prayer

Praise and Worship

Crazy Praise (West A Ministry) Dance

Voices of Joy

Gospel Rapper (West A Ministry)

Steppers (West A Ministry)

Precious Lord Song/ Dance

Living Sacrifice Dance

Still I Rise Song/Dance

Voices of Joy (2)

Spoken Word / dance

Voices of Joy /dancers

Remarks

Once I got all of the talents together in the November, I went to everyone's rehearsals every other week until the weekend of the show. On the 20th of February, which was that Sunday before the event, I had a run through all of the performances in the chapel in final preparation for the show. On the day of the show after all my classes I went to the chapel and fasted and prayed for two hours. Once I gathered myself I was ready for the event to happen. As I started to prepare myself, I thought to myself that my dream of doing a Gospel event on campus in the chapel had come true. I never would have thought that it could be my Senior Thesis project and it was coming true.

At 5:30p.m. to 6:30p.m., we did a sound check and a quick run of the show. Around 6:45p.m. people started coming into the chapel and then the show started at 7:00p.m. Many different people all over campus and the community came out to support us. There were over 150 guests who experienced the show. There were believers and non believers as well as people with other religious backgrounds, who came join us in worship. I couldn't have asked for a better group of people to join us in worship. The show lasted an hour and half with all of the different performances. It brought me joy to see everyone enjoying themselves and participating as a live and engage audience. Sometimes the audience observed and listened, while at other times they stood and clapped and song to accompany performers.

After the show I was in tears, because of the work that God allowed me to do. It felt good having a smile on my face and to see smiles on others faces as well. I was glad to see my department chair and advisor having a good time singing and dancing being that this was a different experience for them. I felt this performance allowed them to see me as a full and true artist in my preferred artistic venue. The one thing that bothered me for a moment was that my senior dance class had not come to see the show. At that moment I felt as if I wasn't a part of my

senior class, when I noticed that not one senior dance major had come to the event that went so well. Then I thought to myself that those who were here were the ones who needed to be there and vice vessel for those who weren't. Some dance majors were there to support but I was just hurting to my heart that my senior class was not there to support me.

After being human and thinking about the negative, God brought to my attention the good thing that had taken place that night with a tap on my shoulder from a freshman girl who was a dance major and was a non-believer of any faith, She told me that she stopped believing in God at the age of 15 and she felt as if she did not understand why people would praise God. Being here to see the Gospel Bash changed her mind and she wanted to know if she could start going to church with me so that she could rededicate her life back to Christ.

It was at that moment when I had forgotten all about my thesis that I worked so hard for. All my negativity slipped away. Just hearing that a non believer felt the spirit and wanted to get saved was the best thing that I could have ever heard in my life. I knew that I had done my job not as a student, not as a dance major, or even as a man of faith, but as a performer of faith. Now that the event is over I too have grown spiritually in my artistry and that freshman girl that taped me on my shoulder now goes to church with me.



Gospel Bash

Sacred Heart Chapel

February 21st, 2011

7 pm

Senior Thesis by: Chadric Johnson
&

Co-sponsored by: Black Student Union

Dance Perspective

God's Notion and the Divine Temple

For as long as we can remember, the world has been trying to find out if God is real or not. Many people believe in God but question if this being they call God is real. In the modern world, people are most likely to believe in the tangible things versus the spiritual things. In the 11th and 12th centuries, Abelard (1137/2011) and Bernard (1124 – 53/ 1987) found it to be much different. People believed in the spiritual things more than the visible. There are many different texts throughout history that have tried to explain notions of God and his purpose. Abelard explains two different types of law: those made by man and those made by God. Although he believed some human laws to be valid, ultimately he believed that divine law was supreme. Moreover, Abelard expressed how Jesus is a model for humanity to obey these laws correctly and gave reasons why we must follow him. Bernard explained that the earth is a distraction from God and gave directions on how to live of the divine world. He went on to describe the two things that are bad for the soul as well: materialism and vanity. Once we fully look into the author's texts carefully and find the link between both authors, we are able to see their notions of God, along with things that influence it such as spiritual acts, primarily divine movements.

Abelard, in his *Epistle to the Romans*, goes into detail about the laws that are from humanity and from God. Human laws are laws that are set and designed for the well being of humans on earth. Some of these laws that mankind have created show justice for the people, but these laws do not always line up with the justice of God. Nonetheless, according to God, people need to follow and obey his laws more than anything. Abelard expressed that God's law is a big

part of understanding what kind of being God is and acknowledge that God has much power, if not all power.

Abelard writes,

[By the faith which we hold concerning Christ love is in created in us, by virtue of the conviction that God in Christ has united our human nature to himself and, by suffering in that same nature, has demonstrated to us that perfection of love of which he himself say: 'Greater love than this no man hath' [John 15: 13] (pg. 278).

The model of God is Jesus; he is the spiritual connection from God to humans because Jesus is all human and both divine. This is also something that we share with Jesus as well in a small portion. According to Abelard we have a body and a soul, which make us connected to God as well. As stated earlier, Jesus is the human model. He is the mediator of God and humans. The message is sent through Jesus, and this is what makes humans connected to God. Justice of God has to happen in order for people to perform the divine plans says Abelard.

He also so says,

"To the showing of his justice --that is, his love-which, as has been said, justifies us in his sight. In other words, to show forth his love to us, or to convince us how much we ought to love him who "spared not even his own Son" for us. [Romans 8:32] For the remission." That is to say that through this righteousness --which is love -- we gain remission of our sins, ..."Many sins are forgiven her because she hath loved much" [Luke 7:47] I say that remission is granted, yes even for past sins, "through the forbearance of God" [Romans 3:26] -- because of the long --suffering of God"(pg. 279).

God created Jesus, his son, for humanity. God wanted to show how much he loved humans. That's why he gave his only son to die for our sins. He showed true love by doing so. Moreover, God did not act upon his plan immediately but waited for the proper time to send his son, Jesus, to die for humanity: "For the showing of his justice in this time.... The Lord delayed

or postponed his action in times past so that he might show forth his righteousness of which we have spoken—that is, his love—in this present time” (pg. 279 – 280). There were times where God could have done something but did not do anything until later, for he wanted the people to fully have faith in his plan and know how powerful he was. According to Abelard, if God would have acted before it was time, people’s faith would not have been strong. God waits when you are at your last straw, then he steps in, for at this point people have done everything and have no other option but to trust him. By applying his words and his acts, you are granted greatness according to God.

For example, during the times when African Americans were enslaved, the same rules applied as well. Sure enough those who were enslaved prayed and wanted God do something such as rescue them instantly but, God waited on the time that he felt was appropriate to answer the enslaved prayers. The movie *Sankofa*, goes into detail about how Africans were once bound in freedom then over time gained power and freedom after they were set free by man. If the Africans had only known, that God had already set them free, they would have realized that free interiorly and by the works and acts of God and his son Jesus Christ is doing. By this action taking place, the Africans were fully invested in the power and notion of God. Their faith pulled them to victory revealing the power of God’s works.

Although humans are responsible for Jesus’ death, God is not upset with humans because Jesus’ death was part of his divine plan. Abelard wanted to know why God didn’t just let the humans fall since they caused Jesus’ death “and so it seems that we must first investigate why it was necessary for God to take human nature upon him so that he might redeem us by dying in the flesh.... Indeed, it is said that he has redeemed us from the dominion of Satan” (pg. 280). Abelard (2011) asked, “In what way does the apostle declare that we are justified or reconciled

to God through the death of his Son?" (pg. 282). In response Abelard states that the "sin of Adam was so great that it could be expiated only by the death of Christ" (pg. 282). The sin of Adam was based on obedience; God told Adam and Eve to not eat from the tree, but they disobeyed God, and now people are affected by their sin. Death is now the penalty for humankind, but by Adam being told by God not to eat from the tree, his sin is more noticeable as a result of his acts of not being just for God.

Abelard had made it known,

"that we have been justified by the blood of Christ and reconciled to God in this way: through this unique act of grace manifested to us—in that his Son has taken upon himself our nature and preserved therein in teaching us by word and example even unto death—he has more heart should be enkindled by such a gift of divine grace, and true charity should not now shrink from enduring anything for him" (2011, pg. 283).

Abelard (2011) brought back the purpose of the laws of God; he said that "Greater love than this no man hath, that a man lay down his life for his friends" [John 15:13] (pg.287). By following God, this answers God's plan and helps the soul from being affected by materialism and vanity, which are themes found in *Bernard of the Clairvaux*. God loves humanity, and he wanted his laws to be practiced among the people, so that humanity can be justified in greatness as well as shown throughout of temple, which will be known as our body.

With this understanding of Abelard's (2011) writing that deals with the divine plan of God's laws, one can see that, in *Bernard of Clairvaux*, Bernard (1987) goes deeper into the divine plan and follows through with applying this plan for people's lives. As was stated earlier, Bernard focused on living of the divine world and maintaining a good soul. According to Bernard, we are in a world that is a distraction from God. He states that, "There are only two evils—or two chief evils—which war against the soul: an empty love of the world and too much

self-love" [1Pt 2:11] (pg.205). These things will make man have a bad soul because, as we recall with Abelard, materialism and vanity are not a part of God's divine plan or will.

If someone does have a bad soul, you cannot make his or her soul good unto the Lord without God's help: "And no one can turn wholly from evil without the fear of God, nor is any work good unless it is done according to the commandments" (pg. 211). God wants us to fear him because he has all power and there is nothing that he cannot do. Yet Bernard (1987) writes between the lines that God works for the good and, without the works of God, injustice would occur.

In another case Bernard told us that the body, meaning the flesh, is bad for us as well. This is what's keeping us from heaven. Being that we are human, we are going to treat our body instead of our soul, but God wants us in heaven, and we must try to strive for the better. Though we know that God states that our bodies are bad for us, this is where we take our bodies which are to be temples are God and gain control over the bodies to worship God.

This relationship between the body and soul is why we have praise dancing and shouting with some religion backgrounds. According to Bernard, God does not want people to attend to things on earth; he wants us to be connected to him. Many centuries ago, dancing was prohibited because of how the body could be experienced in sinful, negative ways. Many people thought that the body should still not be any attention or distraction from the work and praise of God. In many cultural morals and values, we worship with dance and varies different body movements to show the spiritual connection with God.

Bernard's (1987) main purpose is to express that humans should do right by God and have a desire to do right by him. Bernard expressed that he knows that just by being human, we

are not perfect. He acknowledges that God wants to see you strive for his greatness. According to God he knows our every move, and he knows our paths. He just wants us to follow his word and have a desire to follow it, and he will make the rest happen himself. However, the key is that we must want to do it; giving it to us is too easy. Bernard believed that to get God's justification we had to work for it by doing his will.

To demonstrate this point, there are two sermons that express the desire for wanting to do the will of God: *The Song of Songs* and *On the Kiss*. *The Song of Songs* is a song of love and desire. It is known to be a marriage song and a mystical union with Christ. The section that talks about King Solomon is what really draws readers' attention. King Solomon has everything that he wants in life as a king and he has everything he needs, but even as a king he shows desire for his soul to be elevated to the Lord. Bernard expresses that in spite of the fact that this man is a king, he keeps praising God in song and dance, even though he has it all.

The Bernard from Song is thought to be one of the most important songs is the *Bride and Groom* song. We all know the purpose of wedding songs; they are to express the love you have for that person you care so deeply about. In this instance, Bernard writes how you have that same love for the one you marry but having the same love and even much more of that love for God. On a wedding day, it is time for you to express your love for that person you have become one with, but with God you should act as if you are on your wedding day everyday with God, to show him your love and desire to live for him.

According to Bernard (1987), the kiss in *On the Kiss*, is the union of the world with the Son, the second person of the Trinity, who is the Logos with humanity in the incarnation. There are many kisses that are taking place, but the main kiss is on the mouth. The kiss of the mouth

joins you in one spirit with Christ. By the kiss you have done great in God's eyes. You are able to receive forgiveness from Christ himself. In the passage it states "Let me kiss him of his mouth" (pg 215). Once you have done so according to Bernard, you have been blessed by the Lord.

Abelard and Bernard's studies reveal how they authors worked with one another to express their own interpretations of the notion of God. Abelard had the foundation that had to be instilled within people, so that they could know the divine plan that God had set forth, serve their duties to the Lord, and understand what justice for the Lord was. According to Bernard, they could apply the laws and the divine life into their own lifestyle, and what God did was give them a model for imitating his will. This model was his Son, Jesus. Many believers truly believe that, as Christians, if people follow God's plan, justice will be served for them and for the glory of God.

With that said, many performing artists, who also believe in the divine plan and notions of God, would say that the human body, along with the soul, is where believing in God and his plan/purpose begins. Due to the fact that Jesus is both human and divine also invites that our bodies are a divine temple of God and being fully a part of the works of God.

Dance Course Reflection: Partner: None

Fund Dance Composition

(Judy)

- Learned how to explore my feeling with my body, beginning to use text, pictures, my imagination of different objects along with different ideas to use and create dance.
- Began to invest and recognize my way of movements, this class gave me the foundation to walk into a new world of dance, that I have only dreamed of but never done before.
- Was able to come to an understanding as to how different ways I could explore with dance. I also was work with other people and do partnering. I was able to take words and create movements.

Ballet 2, 3, AND 4

(C.Walker, T. Kostek, S. Gaydos)

- Learned how to grasp the foundation of ballet. Learned terms that comes along with the movements
- First class ballet, was finding the understanding of ballet and how it worked on my body. Learning how to apply these movements into my body.
- Understanding how discipline ballet was. In ballet was able to expand my dance skill that I thought I would never be able to do in my life.
- Learning that ballet is the foundation dance. Was able and still is investing fully into the different positions gracefully.
- Learning how to pointe my feet and much more.

Jazz Technique

(Denise, Paige)

- Learned technical movement while incorporating musicality and accuracy of technique. Learned that there are different styles of Jazz
- Learned to work at a fast pace, how to pick up choreography quickly and step by step, and how to memorize movements more that I use to.
- Were challenged to not only execute proper jazz technique, but also have an understanding of the function and necessity of that technique and its purpose. learning that some of the technique was a flow in to your next movement.
- Learned to gain confidence when dancing and take chances. Knowing that I am my own dancer and I have to take it step by step and not get too caught up with other dancers in the room.
- Learned how to gain power I my work out and articulate movement.
- Learned to combine technique with performance quality with proper body alignment.
- Learned how to be able to take up space.

Modern II and III as well as workshop

(Professors: Rogelio, Damon, L. Barbeito, Holly, Karen M.)

- Were introduced to the basic fundamentals of modern technique, style of dance that I never knew.
- Was taught proper body alignment and coordination.

- Began to develop strength and stamina, while beginning to comprehend and learn modern technique.
 - Learned to take risks, while exploring new movement phrases, increasing flexibility and balance.
 - Began to develop improvisation skills
 - Awareness, and articulation of movement as well making big movements.
 - Increased my strength,
 - Learned to not be afraid to take risks while doing inversions and increasing my confidence level.
 - Learned how to do more complicated inversions, learned how to use low, middle and high spaces, and increased our knowledge and skill level of weight bearing partner work as well as improvisation. Investing in to my movements, learning how to breathe and use head and tale along with core work.
- (Pending workshop)

Kinesiology I

- Learned the fundamentals of anatomy and biomechanics.
- Learned about common injuries for dancers and how to prevent them.
- Learned a basic understanding of the body's structures and functions as it applies to movement.
- Learned about flexion and extension in the body.
- Learned the names of bones, joints, and how they work.

Kinesiology II

- We learned to identify bones and muscle groups, including muscle attachments and origins, as well as the major regions and functions of the body when using these muscles.
- Learned the functions of the body in reference to the pelvis and spine.
- Understanding of the different types of joints in the body, such as how they move and function as well as how I use them myself in my movements.
- Learned how to apply knowledge of muscular function, through writing a critique of our own alignment issues and describing what the problem is and how to fix it.
- Learn how to explain what is going on with my body and what is working while moving. Working with Sarah T., really help me.
- One of the main things that made me learn was when she would believe in me and let me talk it out to her.
- This class was the most challenging classes on so many levels but for the most part, I was able to take the challenge and apply it to what I need today.

Yoga for Dancers (Holly)

- I learned to use my body in the proper way.
- I learned how to gain upper body strength
- I learned how to breath properly

- I learned more about the placement of my body

African Dance

(Monti)

- Learned the concepts and technique of African dance coordinating both the hands and feet
- Learned African songs and how to play the drums as well.
- Participated in a cultural awareness, dance with the class at a school event.
- Learned to apply oral traditions to the dance form as well as gain knowledge about cultural practices
- Felt more connected with the movement being that it is a part of my history.

Drumming for Dance

- Learned how to play many different African drums
- Learned African chants
- Learned Africans dances while playing drums as well
- Learn that there are many different sound, just from the way that you can strike a drum whether it is with your hands or a drum stick

Musical Theater

(Paige)

- Was able to apply both of my strong talents in a relationship of performance
- Singing was not a problem but, the dancing was.
- Not having a strong Ballet and Jazz background really hurt my performance as a whole with the class.
- Learned history and viewed musical theater films.
- explored with being different characters and maintaining staying in it until the end.
- Also finding the purpose of a character, really investing and living in the character.

Dance History

(Jill)

- Learned the timeline of dance modern forms such as ballet, modern and jazz.
- We learned basic biographies of famous choreographers and dancers, as well as gained basic knowledge of historical facts about dancing that has influenced the art of dance.
- Discover how dance and the progression of dance effected our society as a whole.
- Learned about Helen Tamaris. I did my project about her.
- White Jewish female dancer performs and creates Negro Spirituals. (what she is best known for)
- Learned how to do a proper research paper.

Pilates**(Lizzy)**

- I learned how to work with my body with the body machines.
- I learned how to engage my core in and out of movements.
- I learned how to stretch my body in order to get more length in my movement.
- I learned how to work on my feet placement.

Principles of Teaching**(Teresa)**

- Learned how to teach a dance class.
- Made lesson plans.
- Explored with different ways of teaching.
- Learned how dance teach students general courses. Also learned that dance could help with people who are handicap. As well as people with social problem.
- Learned how to go into the process of becoming a teacher.
- Learn to do a proper resume. (what to put on it and how to format it)

Principles Movements**(Teresa)**

- Learned how to gain body awareness through slow movements and fast movements as well.
- Learned how to strength the body with different exercise.
- Learned about the principle of exercise that are done in the classrooms and what to look for and feel when doing these exercises in class.
- Learned how to eat better for the body and take care of the body as well.
- Learned how to check heart rate.

Laban**(Damon)**

- Was introduced to the Laban movement and the founder of the theory of Laban movements as well.
- Learned the vocabulary and symbols that explains the laban movements.
- Did different exercises in groups as well as solos.
- Worked on many Level changes, was able to explore outside of the box.
- Created dance and showed to class while getting feedback as well.

Choreo Workshop

- I learned how to work with different dancers.
- I learned how to teach dancers.
- I learned how to be clear with movement
- I learned how to invest feeling into movement.

Styles and Forms

(Chad, David)

- Learned how to use text, music etc with dance.
- Learned about Motif movement and how to apply this system to my creative process.
- Learned how to save and re use my work.
- Was able to take same movements and challenge/ explore with them with timing, space, and level changes.
- One of my best works at LMU. Used text along with me singing to a piece that I created.
- Learn how to go through a process if creating a dance/or a phrase.
- Learned how to not just invest so much on the dance but everything that comes with it. (music, meaning, purpose, and more)

To Dance is Human

(Judy)

- Learned that dancing is natural. Everybody dances in some way or another.
- Learned that dancing is a social act. and a way to communicate to people.
- Stories can be told by dance.
- Learned how dance is connected to the mind, body, and soul,
- Learned many issue about society that dance and dancers are faced with.
- Learned about Whiteness studies, African studies, storytelling
- We learned more about out our peers more as to their life stories.
- Learned that dancing is way beyond than just movement.
- Learned the concepts and technique of hula dance coordinating both the hands and feet.
- Learned about a local dance company LWDT.
- created baskets of our life stories.

Senior Thesis

(Judy, Teresa)

- I learned how to prepare myself for the real world.
- I learned how to do a CV resume.
- I learned how to present myself as an artist.
- I learned how to gather information as to finding the next step with my dreams

Aesthetic statement

Throughout my college life as an educated dancer and performer, I have discovered many different things about myself and the craftsmanship of art that I believe is my God-given talent. I'm what some may call a quadruple threat because I am a singer, a dancer, a model, and an actor. I have always had a desire to be on stage and perform for the world since I was born. Once I graduated from high school in 2007, my career choice was to become a fashion designer. I decided to enroll into the Art Institute of Fashion School to pursue this profession.

When I was given an assignment to complete for my fashion classes, I would always put forth every effort to create the best project that I could. In my color theory class there was one project that really gave me confirmation that fashion really wasn't what I wanted to do at the time. With this project, we had to create a painting that would express the purpose of life. With my painting I could think of nothing but dancing, singing, acting and modeling. Once I was done creating my project, I knew that I needed to get back to what I was called to do, and that was to be a performer.

In the summer of 2008 I completed my first year at the Art Institute and knew that this would be my last term. I struggled that summer trying to decide what my major should be and what college would I attend next. I knew I wanted to study performing arts, but I didn't know what would I my concentration would be. Later I decided to apply to Loyola Marymount University, and I became a dance major in fall of 2008. I knew nothing about dance. Entering into LMU, I knew I was a hard working student and I would strive to be my best. As a non-experienced untrained dancer, I was lost and even became doubtful. These doubts began to

make me think that I may needed to change my major to vocals, which would be an easier career path. As I sat and contemplated this idea, I knew I wasn't a quitter, and I needed to continue what I had initially set out to do. The end result was to perfect my art of dancing and major in performing art dance.

As a dance major, I had to learn the basic elements of dance and learn the fundamentals. As a major, some of these classes were required. I took ballet, modern dance, and jazz every year. I studied those classes along with Hip Hop, Swing and Salsa, African Dance, and many more different styles of dance and movement technique.

The first day that I took ballet, I was in Ballet Four. I was a lost soul that was just trying to find himself. In the class I was asked to demonstrate a plié. I stood there not knowing what to do, and it was in this instance I knew that there would be a lot of work for me to do over the next three years. Just in my ballet class, I was able to embody and learn all different kinds of physical skills. I was able to take ownership of my body. I would say for me that learning the dance techniques came most clearly from ballet classes as ballet is the foundation of dance.

In the process of learning ballet, the movements are preceded as different shapes of movements, which are all connected to each other. There is a more of a disciplinary that comes along with this style of dance. I find it very attractive because of the technique as well as the quality of the style. It engages the dancer with everything that is within and around him or her. This engagement allows the dancers to live within the dance. I love the fact that everything that I have to learn for ballet is also married to modern and jazz classes as well. For someone like me, who was thrown into the dance world so late, I found it easy to focus on and apply the learning aesthetic qualities and techniques that were given to me in ballet classes.

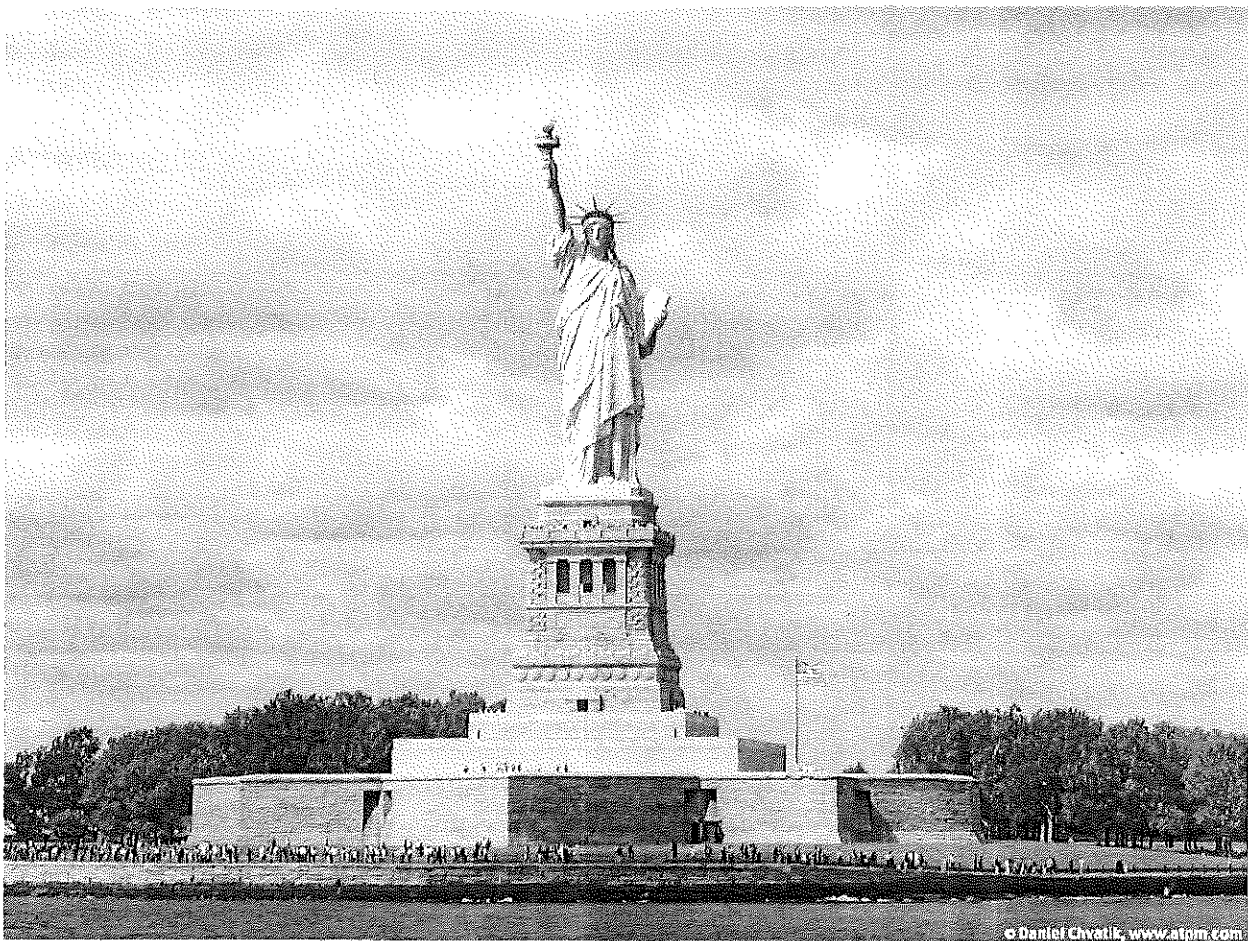
I learned that ballet is more lifted and centered, and modern dance is off-center and more related to gravity because of the head and tail connection of the core. With all of that said, jazz is a combination of the two, ballet and modern. With jazz there are moments where I am lifted and then there are moments where I am rooted into the ground carrying out this movement.

Once I started grasping everything I could about movements and began to embody them to become more familiar with the different vocabulary, dancing really began to make sense to me in my life. This did not happen in one day, it took time and a lot of hard work. It wasn't until my junior year when I saw a dramatic change within my body and dance technique.

Once I started making the connection with dance, I was able to find and discover my own personal style of dance. I started to become one with dance and act as if dance were just as important as the air I breathe. In spite of all this joy, there are things that I still need to work on to better my craft. I was once told that every artist has more room to work. This is the true essence of what an artist truly tries to accomplish, perfecting his/her craft.

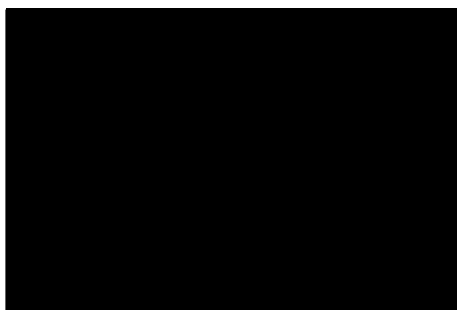
Dancing has really helped me grow stronger in my faith due to the journey that I have been on since I became a dance major. It has helped me to become a better man for myself and for others. I have also been able to incorporate my love of singing and acting throughout my path with dance. I am so grateful to have been blessed with this experience, and even more grateful that I can and will be able to share with other inspiring artists the joy that has been rested upon my heart. It is so true when my mom tells me that, "life is better when you are doing something you love," and, with that, I can say that I agree because I am living it.

Moving to a City



New York City

LMU Dancers living in or near NYC:



Apartment:

- ribeca Pointe

www.rockrose.com/residential/tribeca-pointe-41-river-terrace/

41 River Terrace, New York
(212) 217-2111
apartmentratings.com (4)

6 reviews
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- West End Towers Rental Office

maps.google.com

75 West End Avenue # A, New York
(212) 333-2040
apartmentratings.com (54)

59 reviews
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- Manhattan [Apartments](#) North Inc

maps.google.com

Fl 7, 225 West 57th Street, New York - (212) 835-1000
"There, on the rear fire escape nestled comfortably on top of the dirt in a terracotta pot, were two yellow, scrawny baby pigeons." - yelp.com
citysearch.com (7) - insiderpages.com (7) - judysbook.com (4)

45 reviews
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- [New York City Apartments](#)

www.newyorkcityaptsinc.com/

7 West 36th Street, New York
(212) 228-5656

tripadvisor.co.uk (8) - yelp.com (2) - wotif.com (2) - mapsofworld.com (1)

14 reviews
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- Hudson Crossing

Every Staff member I have encountered so far at *Hudson Crossing* has been very helpful and friendly. I was especially grateful to Lisa in the leasing ...

www.equityapartments.com/new-york/new-york...apartments/.../hudson-crossing.aspx

400 West 37th Street, New York
(212) 563-8000

apartmentratings.com (19) - yelp.com (5) - citysearch.com (2) -
apartmentreviews.net (2)

30 reviews
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- Stuyvesant Town

One, Two, Three, and Five Bedroom No-Fee Apartments | *Stuyvesant Town*, Manhattan

www.stuytown.com/

252 1st Avenue, New York
(212) 420-5000

yelp.com (24) - apartmentratings.com (34) - nymag.com (5) - observer.com (4)

80 reviews
Place page

- Carteret *Apartments*

maps.google.com

208 West 23rd Street, New York
(212) 929-7060

apartmentratings.com (11) - travbuddy.com (3)

14 reviews
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- RDNY.com

New York City Apartments for Rent. No Fee Apartments for Rent from the Leading Source in NYC and the Metro Area. Toll Free: (888) 278-7111; Visit our Blog

www.rent-direct.com/

160 E. 89th Street, New York
(212) 807-1414

yelp.com (17)

19 reviews
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- Gramercy Park Hotel

The *Gramercy Park Hotel's* Haute Bohemian heritage represents a sensuous vision of artful diversity. Bohemia reinvented for the 21st century with an original ...

www.gramercyparkhotel.com/

2 Lexington Avenue, New York - (212) 920-3300

2733 reviews

"All in all, a great experience! And I almost forgot...the location is great and the hotel design is fantastic!" - expedia.com

Place page

hotelchatter.com (91) - travelpod.com (226) - hotels.com (27)

- Echelon Chelsea Luxury Apts.

www.echelonchelsea.com/

37 West 21st Street, New York

4 reviews

(212) 242-2599

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apartmentratings.com (4)

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- [New York Apartments](#) for Rent in [New York](#) | [New York Apartment](#) ...

Find an *Apartment* in *New York, New York* on *Apartments.com*. ... type of housing, type of *listing*, as well as *apartment* and community features. ...

newyork.apartments.com/ - Cached - Similar

- [Apartment](#) Hunting Tips - NYC Affordable Housing Resource Center

FREE *listing of apartments* and houses for rent or sale throughout *New York City*, especially *Manhattan* and *Brooklyn*. The website's advanced search feature ...

www.nyc.gov/html/.../apartments/apartment_hunting_tips.shtml - Cached - Similar

- [New York Apartments](#): NYC Rental buildings -- NY Bits

NY Bits is the most comprehensive resource for finding *New York* rental *apartments*. We *list* hundreds of no-fee *apartment* buildings, describing their ...

www.nybits.com/apartments.html - Cached - Similar

Jobs:

- New York Jobs

careerjobs.bizland.com/

444 West 5th Avenue, New York
(314) 515-2036
the-mafia-wars-guide.com (2)

2 reviews
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- TheLadders.Com

Marketing *Jobs* in Atlanta, GA; Marketing *Jobs* in Boston, MA; Marketing *Jobs* in Chicago, IL; Marketing *Jobs* in New York; Marketing *Jobs* in Denver, CO
www.theladders.com/

137 Varick Street, New York
(646) 453-1800
glassdoor.com (13) - yelp.com (6)

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- A-List Associates

A-List Associates is a New York City - based staffing and employment agency located in Midtown East, that provides the best administrative support staff.
alistassociates.com/

245 Park Ave # 39, New York
(212) 372-8788

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- Goldman Sachs & Co

www2.goldmansachs.com/

85 Broad Street, New York
(212) 902-1000

5 reviews
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- Ernst Young

www.ey.com/

5 Times Square, New York
(212) 840-0784

glassdoor.com (31) - forbes.com (5) - beyondjob.com (4)

41 reviews
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- Sony Music Entertainment

skyscraperpage.com/cities/?buildingID=2642

550 Madison Avenue # 6, New York
(212) 833-8000

nymag.com (1) - yesasia.com (4) - mocpages.com (3) -
ranker.com (1)

14 reviews
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- Barnard College: CAREER SVCE

Three Barnard students share what about Barnard and *New York City* defines their college experience.
Watch Video. Full Article ». Spotlight on Faculty ...
www.barnard.edu/

3009 Broadway, New York - (212) 854-2033

"My best friend has always played the violin and she was always
happy at ..." - studentadvisor.com
yelp.com (6) - nyc.com (1) - greenopia.com (1)

30 reviews
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- Paul Weiss: Attorney Aun Singapore

www.paulweiss.com/

1285 Avenue of the Americas, New York
(212) 373-3431

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- Empire State News

19 W. 34th Street, Suite 423 *New York* NY 10001. Phone 212-947-6767 Fax 212-947-4082 Toll Free 800-
284-STAT Hours 8:30 - 5:00
www.empirestat.com/

350 5th Avenue, New York - (212) 643-2040

"The people are pleasant to work with, from attorneys to support
staff." - glassdoor.com (1)
virtualtourist.com (5) - newyorkarchitecture.info (6) -
going.com (1)

33 reviews
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- American Lung Association

In the News. Make Good on Your Resolution to Quit Smoking; Bipartisan Voters Nationwide Support the Clean Air Act; 1800+ Health Pros Tell Congress: Clean Air
www.lungusa.org/

14 Wall St, New York
 (212) 315-8700
nytimes.com (4)

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- NYC.gov - Working for NYC

Visit the City of *New York's* official government *jobs* site, NYC Careers, ... Learn more about the examination process, get a *list* of upcoming exams, ...

NYC Job Opportunities - Child Protective Specialists - Citywide Training Center

www.nyc.gov/.../menuitem.62e273bb0ef1f307a62fa24601c789a0/ - Cached - Similar

- craigslist: [new york](#) city classifieds for [jobs](#), apartments ...

craigslist provides local classifieds and forums for *jobs*, housing, for sale, personals, services, local community, and events.

New york city cars & trucks - all ... - Furniture - Free stuff - Rooms & shares

newyork.craigslist.org/ - Cached - Similar

- [New York](#) City [Jobs](#): NY [Job](#) Listings and Employment Resources

Jobs in New York City, including *New York job* listings, career resources, *Jobs* in New York City and the surrounding area from Craig's List: *New York*. ...

Dance work jobs in studios:

- Peridance Center

Peridance Capezio Center is proud to invite all students, beginners to professionals, to come and enjoy over 250 weekly dance classes including Ballet ...

www.peridance.com/

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citysearch.com (10) - cityguide.com (1) - nyc.com (2)

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2011 North American Tour. Ailey II 2011 Tour; Ailey II in *New York*. Classes. Location & Directions. Pre-Professional; Recreational

www.alvinailey.org/

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(212) 405-9056

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- Nola Rehearsal Studio

maps.google.com

250 West 54th Street, New York

(212) 582-1417

yelp.com (3) - Broadwaybox.com (2)

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- Broadway Dance Center

Jon Rua. Jon Rua Int Adv HIP-HOP Fri, 12-1:30 pm Mar 4. Tue/Thu 2-4 pm Mar 15 & 17. Susan Jaffe.

Susan Jaffe Former Principal Dancer with ABT Adv BALLET

www.broadwaydancecenter.com/

3rd Floor, 322 West 45th Street, New York - (212) 582-9304

"Love Jermain's Class! It has style, he pushes you to be a better PERFORMER ..." - yelp.com (43)

parentsconnect.com (3) - insiderpages.com (2) - yahoo.com (1)

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- Champions Dance Studio

maps.google.com

257 W 39th St # 14E, New York
(212) 307-7707

modelmayhem.com (106) - yelp.com (3) - yahoo.com (1) - citysearch.com (1)

112 reviews

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- American Ballet Theatre

Cory Stearns Promoted to Principal Dancer with *American Ballet Theatre*; Polina Semionova to Appear as Guest Artist with ABT for 2011 Spring Season ...

www.abt.org/

890 Broadway # 3, New York
(212) 475-8751

ballet.co.uk (28) - yelp.com (6) - amazon.co.uk (5) - citysearch.com (2)

67 reviews

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- Dance Theater Workshop

newyorklivearts.org: The latest news and developments on the merger between *Dance Theater Workshop* and The Bill T. Jones/Arnie Zane Dance Company

www.dancetheaterworkshop.org/

219 W 19th Street New York, New York
(212) 691-6500

nytimes.com (16) - nymag.com (1) - citysearch.com (1) -
observer.com (1)

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happy at ..." - studentadvisor.com

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- The Juilliard Store

www.thejuilliardstore.com/

144 West 66th Street, New York
(212) 799-5000

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nytimes.com (12) - amazon.com (7) - blogspot.com (11) -
frommers.com (1)

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- The Dalton School

www.dalton.org/

108 East 89th Street, New York
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greatschools.org (9)

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- [Dance jobs](#) - [Dance](#) schools

You're looking for a new *job*, a guide about *dance Jobs*. ... provides the most comprehensive *list of jobs* in and related to community *dance* there is. ... *Positions*, Teen Camps for Filmmaking, Acting, *Dance* & Photography in New York City, ...

www.aboutdanceschools.com/dance/jobs/search/ - Cached - Similar

- Answers4Dancers.com

agent-listing-180. NEW YORK TO HOLLYWOOD 26 agencies every dancer needs to be aware of. At real auditions, dancers may not be singing out loud, "I need this *job*," but ... Many dancers know the importance of taking *dance classes*. ...

www.answers4dancers.com/ - Cached - Similar

- [Dance](#) Teacher [Jobs](#) - [New York](#), NY | Simply Hired

Every Dance Teacher *job* in New York, NY on the web. ... ABT Certified Ballet Teacher at Upper East Side *Dance Studio* in New York, NY ...

www.simplyhired.com/a/jobs/list/q-dance.../l-new+york,+ny - Cached - Similar

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www.mcstudios.com/

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eventful.com (8) - archive.org (5) - citysearch.com (4)

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2. Grand Central Station

grandcentralterminal.com/

"Definitely a great place for the fresh fish... the produce is also really good." - yelp.com (39)

cosmotourist.com (5) - cityguide.com (1) - insiderpages.com (1)

76 reviews

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3. New York City Transit

www.mta.info/nyct/

370 Jay Street, New York

(212) 668-8470

glassdoor.com (6) - yahoo.com (1) - insiderpages.com (1) - 11870.com (1)

13 reviews

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4. Aeromexico

www.aeromexico.com/

112 West 34th Street #1107, New York

(800) 237-6639

nytimes.com (7) - frommers.com (3) - haciendasanangel.com (3) - moon.com (1)

20 reviews

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5. Transportation Alternative

racism, turn to page 6.

Phone: 212-629-8080 Fax: 212-629-8334
www.transalt.org/

127 W 26th St # 1002, New York
 (212) 629-8080
greenopia.com (1) - nytimes.com (1)

3 reviews
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6. Aerosvit Airlines

www.delta.com/

420 Lexington Ave # 2930, New York
 (212) 661-1620
flyertalk.com (3) - yelp.com (1) - onetravel.com (1)

5 reviews
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7. Port Authority of New York

www.bankofamerica.com/

625 8th Avenue
 (212) 564-1114
oyster.com (18) - tripadvisor.com (6) - zagat.com (5) -
citysearch.com (1)

67 reviews
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8. Air India

www.airindia.in/

570 Lexington Ave # 1502, New York
 (212) 407-1300
yelp.com (1) - frommers.com (1)

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9. New York City/On Stage

maps.google.com

1501 Broadway, New York
lonelyplanet.com (16) - citysearch.com (1) - virtualtourist.com (4)

22 reviews
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10. HopStop.com

www.hopstop.com/

10 East 33rd Street, New York - (646) 558-1900

"Hopstop is brilliant. Not only does it help you get from point A to point B ..." -
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11. [PDF]

NEW YORK STATE MEDICAID PROGRAM TRANSPORTATION CONTACT LIST

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www.emedny.org/.../Transportation/.../Transportation_PA_Guidelines_Contact_List.pdf -

Similar

12. New York Transportation- Taxi Rates, Taxi Information

Taxi information in *New York*, and airport taxi *transportation* information. ... In the back of every cab there is a *list* of riders' rights, which includes ...

www.newyorktransportation.com/limo/taxi.html - Cached - Similar

13. Category:List-Class New York City public transportation articles ...

Pages in category "*List-Class New York City public transportation* articles". The following 45 pages are in this category, out of 45 total. This *list* may not ...

en.wikipedia.org/.../Category:List-Class_New_York_City_public_transportation_articles -

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1. Transportation Jobs

Get Generous Benefits & Begin an
Exciting Career w/ National Guard.

www.nationalguard.com

2. Freight Transportation

Own a Freight **Transportation** Biz!
Write Your Own Paycheck

www.globaltranz.com/transportation

3. Transportation Jobs

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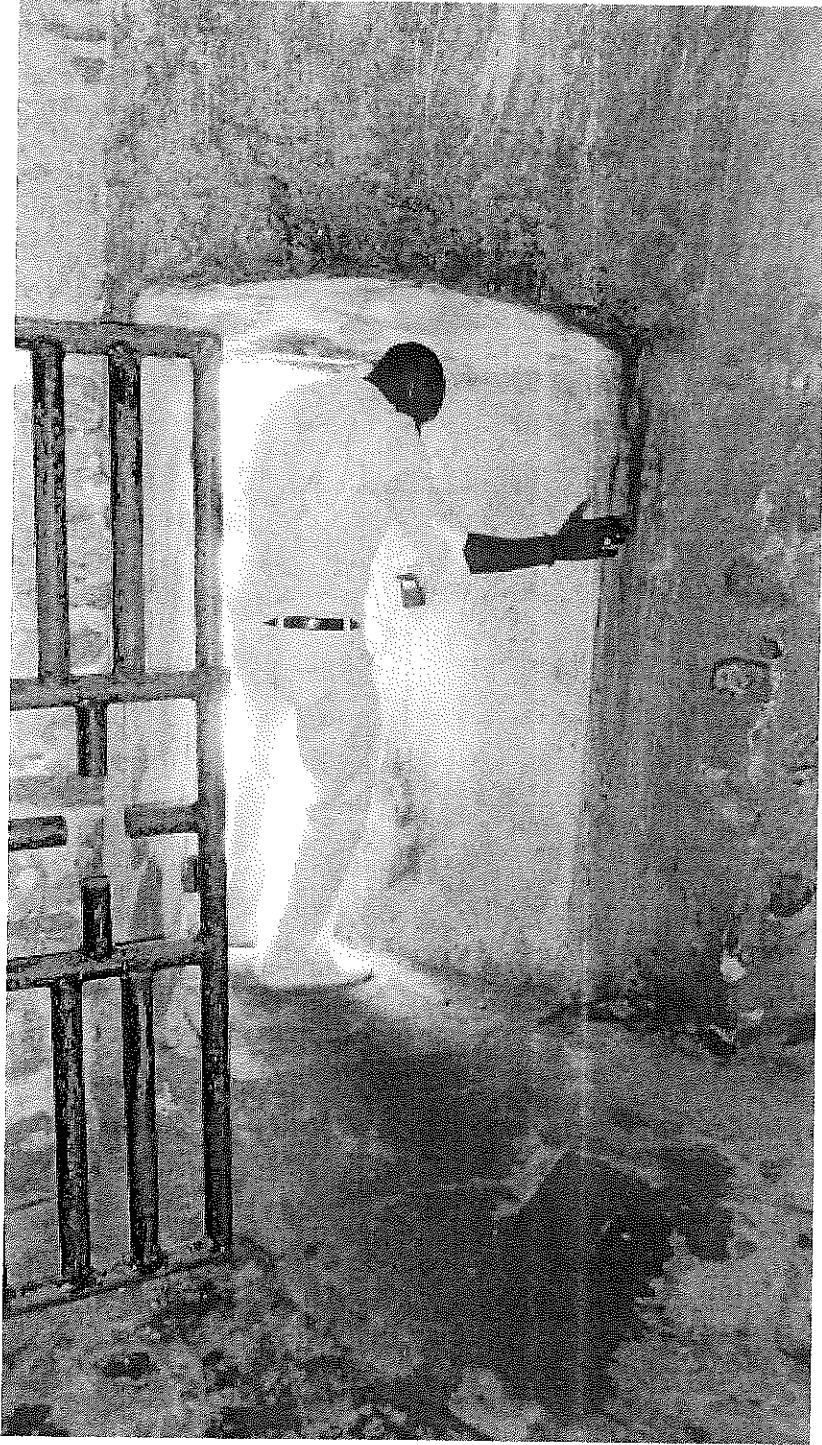
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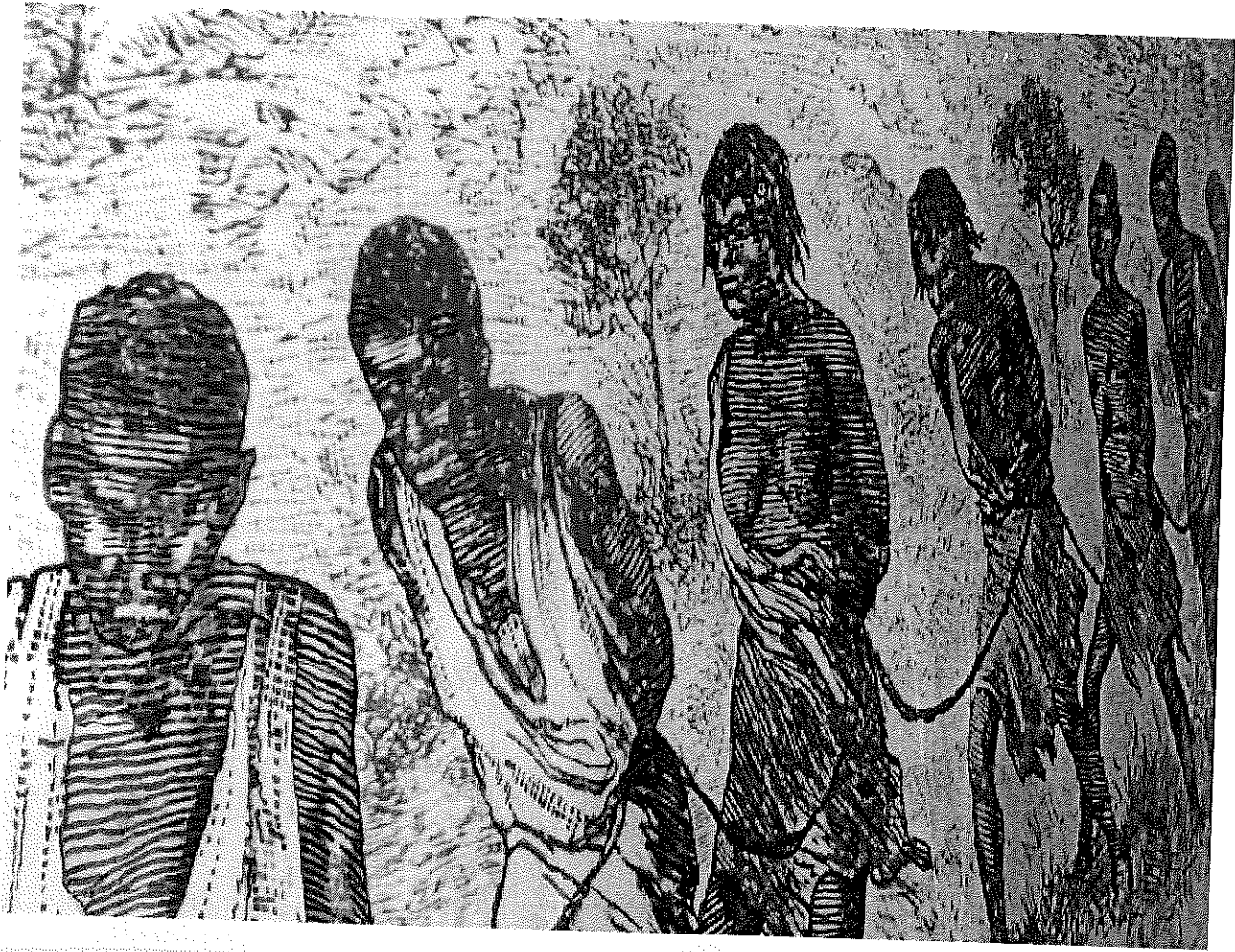
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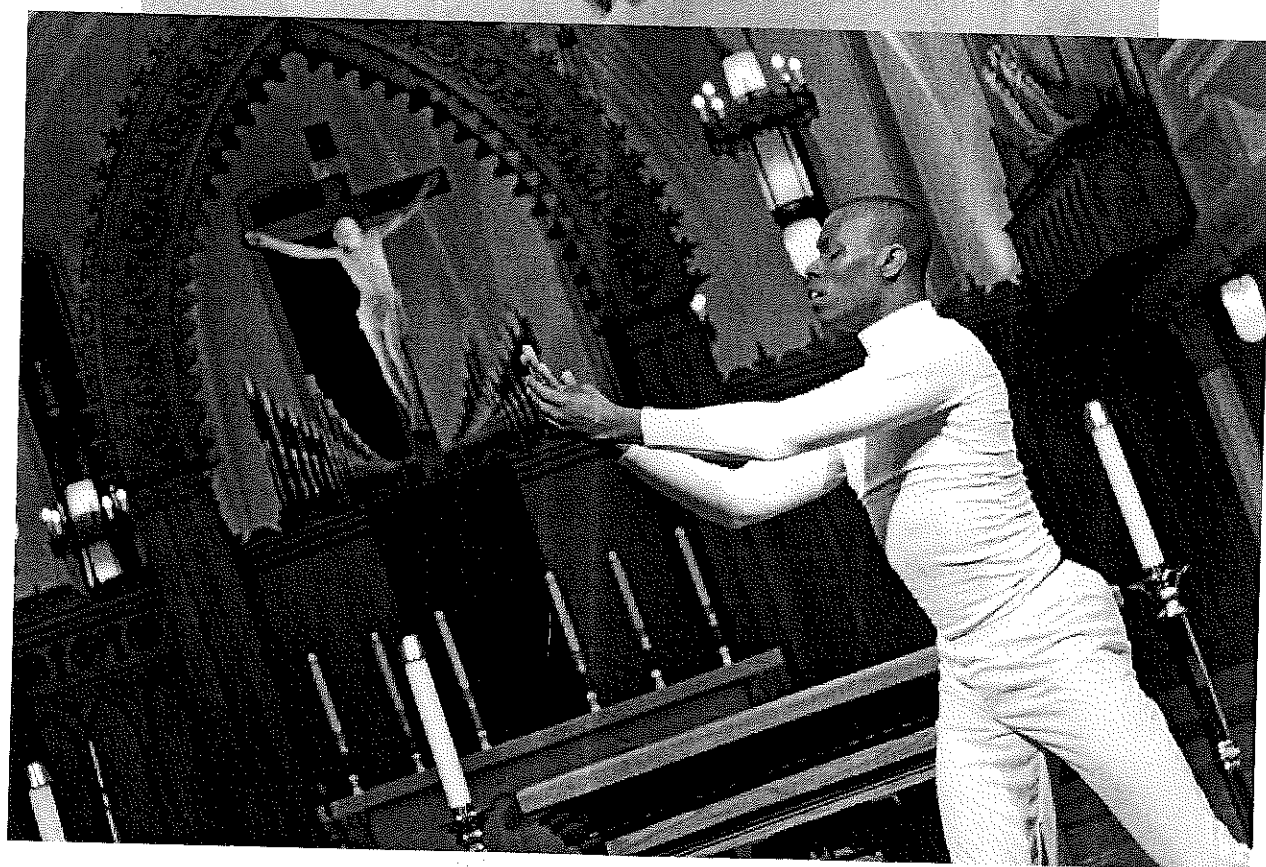
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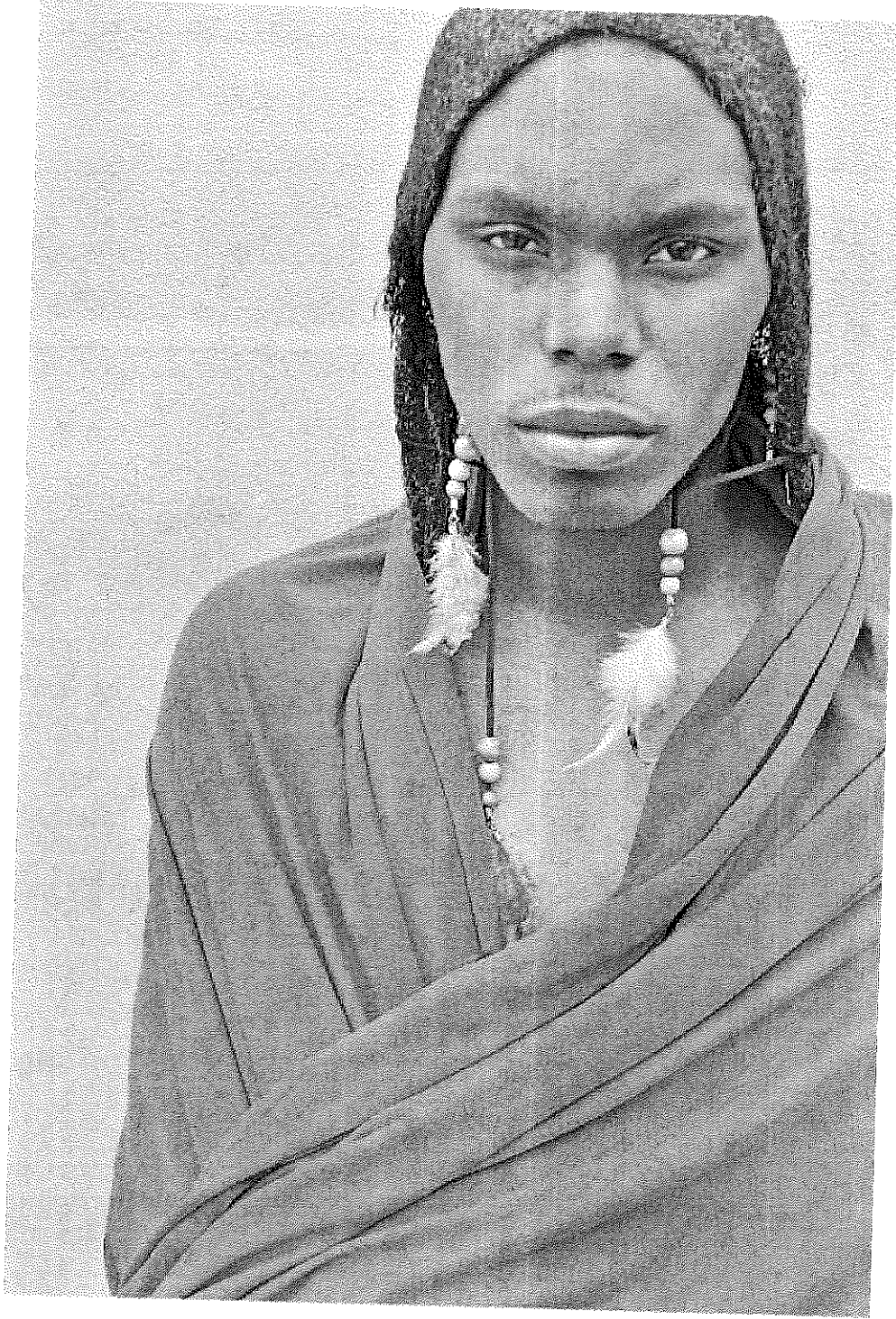












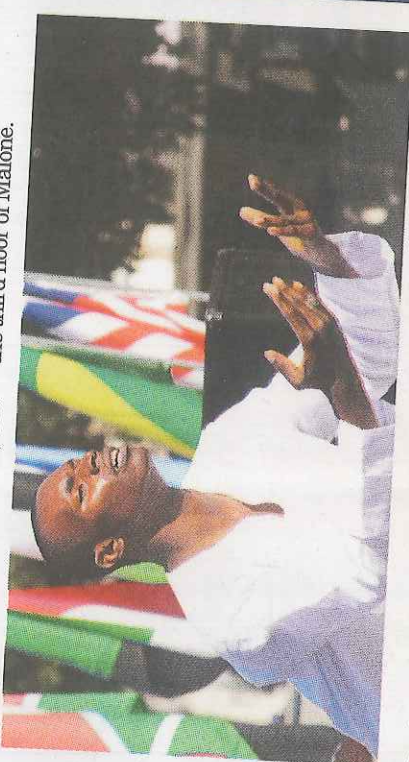
Black History Month from page 1

myself can be free of persecution due to things such as race and ethnicity [and] this month presented a good balance of social, educational and cultural events to challenge the minds and norms that we, as students, have become accustomed to," said Boles.

Terio Ruiz, a sophomore screen-writing major and academic chair for BSU, said, "LMU students should know this month is a month in which everyone should learn at least one new thing about black history."

According to Cherie Hale, a senior natural science major and OBSS fellow, her favorite event was the Poetry Lounge that took place on Feb. 2. "It was a nice atmosphere [and] everyone was welcoming," said Hale. While Hale said some events were more popular than others, she thinks it was a successful month. However, Hale said, "I would probably want more individuals, not African-American, to join no matter what race and learn more about African-American culture."

Melanie Lebbie, a freshman sociology major, agrees with Hale that she feels like more people should come out to those events. "African-Americans can learn more about their culture and different cultures can learn a culture different from their own," said Lebbie. One of Lebbie's favorite events was the "Kayer to You," a celebration for women on Feb. 18. According to Lebbie, this



Christine Garrisi | Loyolan

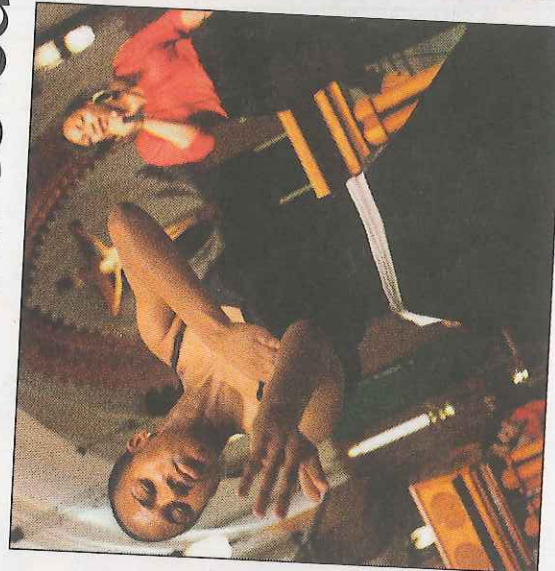
Students perform at the Black History Month kick-off during Convo Feb. 1. To read Asst. Opinion Editor Kim Tran's take on colorblind racism, turn to page 6.

was her favorite because, "it did just that, [and] made sure we [females] were taken care of and had a good time."

Tracey Lincoln, a junior communication studies major and vice president of BSU, liked how all the events were informative and fun. "The quality of the events were great [because] they were really diverse and a broad range of events and topics that you could go to," said Lincoln. Her favorite event was the step show "Roaring Nine - Step Up and Be Owl" on Feb. 12 because "it brought all different types of people together to celebrate an aspect of the African-American culture that isn't shared with everyone often," she said. Next year, Lincoln would like to do more service-oriented events.

While Boles thought the month was successful overall, he said, "LMU students should know why the month was created and what the significance of the month is. Many people just feel it's 'black people's month' and it is far from that. This month is used to educate people on the struggles that those before them had to go through in order to create the country we live in today. Students should also learn that no matter what ethnicity they are, they too can learn from the events in this month in order to broaden their knowledge of the cultures of other people."

For more information, visit the Office of Black Student Services on the third floor of Malone.



Events like the gospel concert (pictured above) were hosted across campus in an effort to "educate people on the struggles that those before them had to go through," according to Ean Boles, president of the Black Student Union.

All photos: Leah Hubbard | Loyolan

Housing Selection Process

2011 - 2012



Application
February 15th-March 8th
Complete your online application, electronically acknowledge the License Agreement, and pay your non-refundable \$400 processing fee.

Open Houses & Building Tours
February 22nd from 6pm-8pm
Tour the buildings to learn about your options. Meet in front of the buildings you are interested in for a feel of the community!

Roommate Pairing Social
February 22nd from 8pm-9pm
Come meet other students and form groups! Meet in the back lobby of Rains Hall to mingle with potential roommates.

LMU
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U

build community
enjoy convenience
get more involved
experience comfort
choose your room
make connections

Priority Drawing
March 14th & 15th
Log in to Student Housing Online Services and draw your priority number!
The lower the number the earlier you will be able to choose your room.

Room Selection
March 22nd-25th
Login to Student Housing Online Services to select exactly where you want to live.

For More Information...
Talk to your RA or RD
Or visit www.lmu.edu/housing